
Twilight Los Angeles 1992 Anna Deavere Smith

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It is your enormously own grow old to enactment reviewing habit. among guides you could enjoy now is Twilight Los Angeles 1992 Anna Deavere Smith below.



Performance and Activism Penguin

A striking new ensemble drama based on the Jena Six; six Black students who were initially charged with attempted murder for a school fight after being provoked with nooses hanging from a tree on campus. This bold new play by Dominique Morisseau (Sunset Baby, Detroit '67, Skeleton Crew) examines the miscarriage of justice, racial double standards, and the crises in relations between men and women of all classes and, as a result, the shattering state of Black family life.

A Particle of Dread Duke University Press

In this bold, innovative work, Dorinne Kondo theorizes the racialized structures of inequality that pervade theater and the arts. Grounded in twenty years of fieldwork as dramaturg and playwright, Kondo mobilizes critical race studies, affect theory, psychoanalysis, and dramatic writing to trenchantly analyze theater's work of creativity as theory: acting, writing, dramaturgy. Race-making occurs backstage in the creative process and through economic forces, institutional hierarchies, hiring practices, ideologies of artistic transcendence, and aesthetic form. For audiences, the arts produce racial affect--structurally over-determined ways affect can enhance or diminish life. Upending genre through scholarly interpretation, vivid vignettes,

and Kondo's original play, Worldmaking journeys from an initial romance with theater that is shattered by encounters with racism, toward what Kondo calls reparative creativity in the work of minoritarian artists Anna Deavere Smith, David Henry Hwang, and the author herself. Worldmaking performs the potential for the arts to remake worlds, from theater worlds to psychic worlds to worldmaking visions for social transformation.

The Black Kids Lexington Books

Anna Deavere Smith's stunning new work of "documentary theater" in which she uses verbatim the words of people who experienced the Los Angeles riots to expose and explore the devastating human impact of that event.

Daphne's Dive University of Michigan Press

Forging new ideas about the relationship between race and sound, Furlonge explores how black artists--including well-known figures such as writers Ralph Ellison and Zora Neale Hurston, and singers Bettye LaVette and Aretha Franklin, among others--imagine listening. Drawing from a multimedia archive, Furlonge examines how many of the texts call on readers to "listen in print." In the process, she gives us a new way to read and interpret these canonical, aurally inflected texts, and

demonstrates how listening allows us to engage with the sonic lives of difference as readers, thinkers, and citizens. *Twilight--Los Angeles, 1992* Penguin Casting a Movement brings together US-based actors, directors, educators, playwrights, and scholars to explore the cultural politics of casting. Drawing on the notion of a "welcome table"—a space where artists of all backgrounds can come together as equals to create theatre—the book's contributors discuss casting practices as they relate to varying communities and contexts, including Middle Eastern American theatre, Disability culture, multilingual performance, Native American theatre, color- and culturally-conscious casting, and casting as a means to dismantle stereotypes. Syler and Banks suggest that casting is a way to invite more people to the table so that the full breadth of US identities can be reflected onstage, and that casting is inherently a political act; because an actor's embodied presence both communicates a dramatic narrative and evokes cultural assumptions associated with appearance, skin color, gender, sexuality, and ability, casting choices are never neutral. By bringing together a variety of artistic perspectives to discuss common goals and particular concerns related to casting, this volume features the insights and experiences of a broad range of practitioners and experts across the field. As a resource-driven text suitable for both practitioners and academics, *Casting a Movement* seeks to frame and mobilize a social movement focused on casting, access, and representation. Chapter 2 of this book is freely available as a downloadable Open Access PDF at

<http://www.taylorfrancis.com> under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

Traumatic Possessions Dramatists Play Service, Inc.

Twilight is Anna Deavere Smith's stunning new work of "documentary theater" in which she uses the verbatim words of people who experienced the Los Angeles riots to expose and explore the devastating human impact of that event. From nine months of interviews with more than two hundred people, Smith has chosen the voices that best reflect the diversity and tension of a city in turmoil: a disabled Korean man, a white male Hollywood talent agent, a Panamanian immigrant mother, a teenage black gang member, a macho Mexican-American artist, Rodney King's aunt, beaten truck driver Reginald Denny, former Los Angeles police chief Daryl Gates, and other witnesses, participants, and victims. A work that goes directly to the heart of the issues of race and class, *Twilight* ruthlessly probes the language and the lives of its subjects, offering stark insight into the complex and pressing social, economic, and political issues that fueled the flames in the wake of the Rodney King verdict. Combining Smith's introduction exploring *Twilight*'s evolution from the streets to the stage, the complete play script, and photos of the author in character, *Twilight* is a captivating work of dramatic literature - and a unique first-person portrait of a pivotal moment in current history. *Twilight, Los Angeles, 1992* Duke University Press

"Smith's powerful style of living journalism uses the collective, cathartic nature of the theater to move us from despair toward hope." —The Village Voice Anna Deavere Smith's extraordinary form of documentary theater shines a light on injustices by portraying the real-life people who have experienced them. "One of her most ambitious and powerful works on how matters of race continue to divide and enslave the nation" (Variety). Smith renders a host of figures who have lived and fought the system that pushes students of color out of the classroom and into

prisons. (As Smith has put it: “ Rich kids get mischief, poor kids get pathologized and incarcerated. ”) Using people ’ s own words, culled from interviews and speeches, Smith depicts Rev. Jamal Harrison Bryant, who eulogized Freddie Gray; Niya Kenny, a high school student who confronted a violent police deputy; activist Bree Newsome, who took the Confederate flag down from the South Carolina State House grounds; and many others. Their voices bear powerful witness to a great iniquity of our time—and call us to action with their accounts of resistance and hope.

Strange Future Dramatists Play Service, Inc.

In *A Particle of Dread*, Sam Shepard takes one of the most famous plays in history—*Oedipus Rex*—and transforms it into a modern American classic. In this telling, *Oedipus*, King of Thebes, prophesized to kill his father and marry his mother, alternates between his classical identity and that of contemporary “ Otto. ” His wife (and true mother), Jocasta, is also called Jocelyn, and his antagonist (and true father) is split into three characters, Laius, Larry, and Langos. Two present-day policemen from the Southwest stand in for the Greek chorus as they investigate the murder case. Dazzlingly inventive, ringing with the timelessness of myth, *A Particle of Dread* is an unforgettable work that grapples with questions of storytelling and destiny—the narratives that we pass down, and how they shape our lives. It is a play that lingers in the mind long after we finish the last scene.

Race Sounds Theatre Communications Group

This is a study of the treatment of the city, specifically LA, in contemporary writing.

Civil Racism Regnery Publishing

Five specially commissioned discussions of verbatim theatre - in the words of the people who make it. 'What a verbatim play does is flash your research nakedly. It ’ s like cooking a meal but the meat is left raw. ’ - Max Stafford-Clark Plays which use people ’ s actual words as the basis for their drama are not a new phenomenon. But from the stages of national theatres to fringe venues and universities everywhere,

‘ verbatim ’ theatre, as it has come to be known, is currently enjoying unprecedented attention and success. It has also attracted high-profile criticism and impassioned debate. In these wide-ranging essays and interviews, six leading dramatists describe their varying approaches to verbatim, examine the strengths and weaknesses of its techniques and explore the reasons for its current popularity. They discuss frankly the unique opportunities and ethical dilemmas that arise when portraying real people on stage, and consider some of the criticisms levelled at this controversial documentary form. 'The intention is always to arrive at the truth.' - Nicolas Kent

The Colored Museum Cambridge University Press

THE STORY: After three years in the Peace Corps, James, a young speech therapist, joins the faculty of a school for the deaf, where he is to teach lip-reading. He meets Sarah, a school dropout, totally deaf from birth, and estranged both from the w

Literature and Race in Los Angeles Anchor
How Rodney King and the riots changed Los Angeles and the LAPD.

House Arrest and Piano Turtleback Books

“ Selvaratnam very bravely and compellingly uses her personal experience to shine a light on the global crisis of violence against women. An important book for the women ’ s rights movement, *Assume Nothing* demonstrates that violence against women exists across race, class, economic status and education levels, and may be perpetrated by those we think of as allies! It dispels the myth that there are certain types of victims and perpetrators. It will help a lot of people, and particularly those who hesitate to identify as a victim/survivor for fear of losing their grounding both publicly and privately. ” —Yasmeen Hassan, Global Executive Director, Equality Now “ This courageous and terrifying book charts the

author's descent into an abusive relationship and also her emergence from it in taut, seductive prose. Selvaratnam explains how—even as an educated, sophisticated, liberal feminist—she was enthralled by her lover's fame and tolerated escalating personal violence. Her narrative is vivid and bracingly frank, a tour-de-force of self-revelation and, ultimately, of redemption. ” —Andrew Solomon, National Book Award-winning author of *Far from the Tree* and *The Noonday Demon*

Award-winning filmmaker Tanya Selvaratnam bravely recounts the intimate abuse she suffered from former New York State Attorney General Eric Schneiderman, using her story as a prism to examine the domestic violence crisis plaguing America. When Tanya Selvaratnam met then New York State Attorney General Eric Schneiderman at the Democratic National Convention in July 2016, they seemed like the perfect match. Both were Harvard alumni; both studied Chinese; both were interested in spirituality and meditation, both were well-connected rising stars in their professions—Selvaratnam in entertainment and the art world; Schneiderman in law and politics. Behind closed doors, however, Tanya's life was anything but ideal. Schneiderman became controlling, mean, and manipulative. He drank heavily and used sedatives. Sex turned violent, and he called Tanya—who was born in Sri Lanka and grew up in Southern California—his “brown slave.” He isolated and manipulated her, even threatening to kill her if she tried to leave. Twenty-five percent of women in America are victims of domestic abuse. Tanya never thought she would be a part of this statistic. Growing up, she witnessed her father physically and emotionally abuse her mother. Tanya knew the patterns and signs of domestic violence, and did not see herself as remotely vulnerable. Yet what seemed impossible was suddenly a terrifying reality: she was trapped in a violent relationship with one of the most powerful men in New York. Sensitive and

nuanced, written with the gripping power of a dark psychological thriller, *Assume Nothing* details how Tanya's relationship devolved into abuse, how she found the strength to leave—risking her career, reputation, and life—and how she reclaimed her freedom and her voice. In sharing her story, Tanya analyzes the insidious way women from all walks of life learn to accept abuse, and redefines what it means to be a victim of intimate violence.

BLKS Anchor

Studies of traumatic stress have explored the challenges to memory as a result of extreme experience, particularly in relation to the ways in which trauma resonates within the survivor's body and the difficulties survivors face when trying to incorporate their experience into meaningful narratives. Jennifer Griffiths examines the attempts of several African American writers and playwrights to explore ruptures in memory after a traumatic experience and to develop creative strategies for understanding the inscription of trauma on the body in a racialized cultural context. In the literary and performance texts examined here, Griffiths shows how the self is reconstituted through testimony—through the attempt to put into language and public statement the struggle of survivors to negotiate the limits placed on their bodies and to speak controversial truths. Dessa in her jail cell, Venus in the courtroom, Sally on the auction block, Ursa in her own family history, and Rodney King in the video frame—each character in these texts by Sherley Anne Williams, Suzan-Lori Parks, Robbie McCauley, Gayl Jones, and Anna Deavere Smith gives voice not only to the limits of language in representing traumatic experience but also to the necessity of testimony as the public enactment of memory and bodily witness. In focusing

specifically and exclusively on the relation of trauma to race and on the influence of racism on the creation and reception of narrative testimony, this book distinguishes itself from previous studies of the literatures of trauma.

Twilight: Los Angeles, 1992 Duke University Press

Much has been written about the Los Angeles riots of 1992, which brought out deep racial tensions throughout the city, exposed by media images of police brutality. This book sheds light on another facet of the events: the birth of a dynamic grassroots activist and community organizing movement that has been little noticed by academics or even by the press. It also focuses on the theatrical production of *Twilight: Los Angeles 1992*, a performance piece created by Anna Deavere Smith.

Performance and Activism analyzes a rich, eclectic, and ongoing ensemble of local activist struggles in the context of the history and political economy of Los Angeles. Building on the important critical urban studies work of Mike Davis and Edward Soja, it also draws on Dwight Conquergood's writings on performance ethnography to theorize the political work of grassroots formations such as alternative/underground media collectives, gang truce parties/picnics, and women-organized prisoner support and court watch groups, such as Mothers Reclaiming Our Children. The book focuses on these events through the interdisciplinary approach of performance studies, highlighting "performance-conscious activism" that help bridge the enormous class, race, and gender divides of our society. Book jacket.

Talk to Me Gale, Cengage Learning

Anna Devere Smith's award-winning one-woman shows were borne of her uniquely brilliant ability to listen. In *Talk to Me* she applies her rare talent to the language of political power in America. Believing that character and language are inextricably bound, Smith sets out to discern the

essence of America by listening to its people and trying to capture its politics. To that end she travels to some of America's most conspicuous places, like the presidential conventions of 1996, and some of its darkest corners, like a women's prison in Maryland. And along the way she interviews everyone from janitors to murderers to Bill Clinton himself. Memoir, social commentary, meditation on language, this book is as vastly ambitious as it is compellingly unique.

Official Negligence Dramatists Play Service Inc

"I'm an LA native with a lot of love for LA crime fiction, but instead of preaching to the noir choir about *The Long Goodbye*, I'd like to gush about *Southland* by Nina Revoyr. It's a brilliant, ambitious, moving literary crime novel about two families in South Los Angeles and their tangled history between the 1930s and the 1990s. The central mystery is the death of four black boys in a Japanese-American man's store during the Watts Rebellion of 1965. It's a powerful book, one that I think about often, as well as a huge influence on my work. Right up there with *Chandler*." --Stephanie Cha (of the LARB) in *GQ* on "The Greatest Crime Novelists on Their Favorite Crime Novels Ever" "A story about injustice dressed up as a detective novel, *Southland* reminds us that activism is both an ongoing project and a deeply personal choice." --Vallaire Wallace in *Electric Lit* on "The Novel That Shows Us How to Face our Past to Change Our Future" "Jackie Ishida's grandfather had a store in Watts where four boys were killed during the riots in 1965, a mystery she attempts to solve."

--New York Times Book Review, Ross MacDonald on "Where Noir Lives in the City of Angels" "It is the kind of saga that often epitomizes and shocks LA--friction and violence between races and cultures." --Los Angeles Times, named one of the 20 Essential LA Crime Books "When I started working on *Your House Will Pay*, I hoped to write something that was half as smart and affecting as *Southland*. Revoyr's novel takes place in the Crenshaw district of Los Angeles, following two

families--one black, one Japanese--over several decades. It's a character-driven saga with the engine of a crime novel, unravelling a horrific multiple murder that took place in the chaotic days of the Watts Rebellion in 1965." --The Guardian (UK), one of Steph Cha's Top 10 Books About Trouble in Los Angeles "[A]n absolutely compelling story of family and racial tragedy. Revoyr's novel is honest in detailing southern California's brutal history, and honorable in showing how families survived with love and tenacity and dignity." --Susan Straight, author of *Highwire Moon* *Southland* brings us a fascinating story of race, love, murder and history, against the backdrop of an ever-changing Los Angeles. A young Japanese-American woman, Jackie Ishida, is in her last semester of law school when her grandfather, Frank Sakai, dies unexpectedly. While trying to fulfill a request from his will, Jackie discovers that four African-American boys were killed in the store Frank owned during the Watts Riots of 1965. Along with James Lanier, a cousin of one of the victims, Jackie tries to piece together the story of the boys' deaths. In the process, she unearths the long-held secrets of her family's history. *Southland* depicts a young woman in the process of learning that her own history has bestowed upon her a deep obligation to be engaged in the larger world. And in Frank Sakai and his African-American friends, it presents characters who find significant common ground in their struggles, but who also engage each other across grounds--historical and cultural--that are still very much in dispute. Moving in and out of the past--from the internment camps of World War II, to the barley fields of the Crenshaw District in the 1930s, to the streets of Watts in the 1960s, to the night spots and garment factories of the 1990s--*Southland* weaves a tale of Los Angeles in all of its faces and forms.

Rutherford and Son HarperCollins

An analysis of the complex engagements with issues of identity in the performances of

the artists Adrian Piper, Eleanor Antin, Anna Deavere Smith, and Nikki S. Lee.

Presumed Guilty Bloomsbury Publishing

...a compelling, thoroughly documented, well-reported story--one that challenges readers to probe deeply into their own feelings about justice, racism, violence, police brutality, and media coverage. --San Gabriel Valley Tribune

The Hanging on Union Square U of Minnesota Press

In a tucked away corner of North Philly, six regulars gather at a neighborhood watering hole. Over twenty years, they turn their collective memories into a vivacious mythology. The tales they 'd rather forget, however, keep sneaking up and tapping them on the shoulder. At Daphne 's Dive, an aloe plant, a girl 's sneaker, a stiff drink, and mounds of trash become talismanic treasures to a group of outsiders trying to be "in" together.